

VISIT...

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MESSAGE IN A BOTTLE

WORDS AND MUSIC BY STING

Fast

3rd C#m9 Amaj7 B7 F#m C#m9 Amaj7 B7 F#m

3rd C#m9 Amaj7 B7 F#m C#m9 Amaj7 B7 F#m

1. Just a cast - a - way, — an is - land lost — at sea - - o —
 2. A year — has passed since I wrote my note —
 % Walked out this morn - ing I don't be - lieve what I saw

Con 8va ——— sim.

3rd C#m9 Amaj7 B7 F#m C#m9 Amaj7 B7 F#m

a - nuz - zer lone - ly day, — no - one here — but me - - o —
 but I should have known this right from the start
 a hun - dred bil - lion bot - tles — washed up on — the shore

3rd C#m9 Amaj7 B7 F#m C#m9 Amaj7 B7 F#m

more lone - li - ness — than an - y man — could bear —
 only hope can keep me — to - geth - - er
 seems like I'm not a - lone in being — a - lone

C#m9 3rd Amai° B7 F#m C#m9 3rd Amaj7 B7 F#m
 Res - cue me — be - fore — I fall — in — to — des - pair - - o —
 Love — can mend — your life — but love — can break your heart —
 hun - dred bil - lion cast - a - ways — look - ing for — a home —

(Con 8ve)
 A D E A D E
 I'll send — an S. — O. — S. — to the world — I'll send — an S. — O. — S. — to the world —
 loco

F#m D F#m D
 — I hope — that some - one gets — my, I hope that some - one gets — my,

F#m D C#m A
 I hope — that some - one gets — my — mes-sage in — a bot - - tle — yeah.

C#m A
 To Coda C#m A
 mes-sage in — a bot - - tle — yeah.

2 F#m

Con 8ve

D.S. al Coda

⊕ CODA C#m A

mes-sage in a bot - tle

Con 8ve C#m A

mes-sage in a bot - tle oh yeah.

F#m C#m9 3rd Amaj7 B7 F#m C#m9 3rd Amaj7 B7

loco

F#m C#m9 3rd Repeat to fade

I'm send - ing out an S. O. S. I'm

Con 8ve

MESSAGE IN A BOTTLE

Words and Music by Sting

Figure 17—Intro, verse, pre-chorus, and chorus

Melding punk, reggae, R&B, 20th century modernism, and various divergent forms of rock, The Police forged an arresting new sound for the coming decade as the seventies drew to a close. Presaging the textural school, new wave, techno pop, and post-punk minimalism, the resourceful British trio brought some truly innovative musical tangents to the contemporary scene. Though the majority of their output was more rhythmically-based than riff-oriented, "Message in a Bottle," from 1979's *Regatta De Blanc* (literal translation: "white reggae"), is an exception, containing one of the most imaginative and intriguing melodic riffs in rock and pop. With Stewart Copeland's unique rhythm feel, Sting's inimitable vocal style, and Andy Summers' strikingly brave new guitar approach, it is more than a message in a bottle—it is a blaring wake-up call for the eighties.

"Message in a Bottle" revolves around Summers' strange but compelling intervallic riff. Harnessing his background in jazz and 20th century composition, he came up with one of the most exotic and immediately recognizable figures in rock history. The riff is based on quintal harmony (chords built on fifth intervals). Quintal is derived from "quintas," meaning *five* in Latin. The four chord shapes in the riff are arpeggiated forms of C#sus2, Asus2, Bsus2, and F#sus2, and each of these voicings is made of two consecutive fifths. These stacked fifth chords give the riff its unusual, open, intervallic sound. It is heard throughout the song: in the intro, verses, and outro, and is harmonized with a second guitar (Gtr. 2) playing a similar intervallic melody a third or fifth above. Two other notable riffs include the driving, clean power-chord rhythm figure in the pre-chorus and the sustaining C#m to A progression of the chorus. Both were virtual prototypes for the minimalistic "new wave" guitar approach of the early eighties.

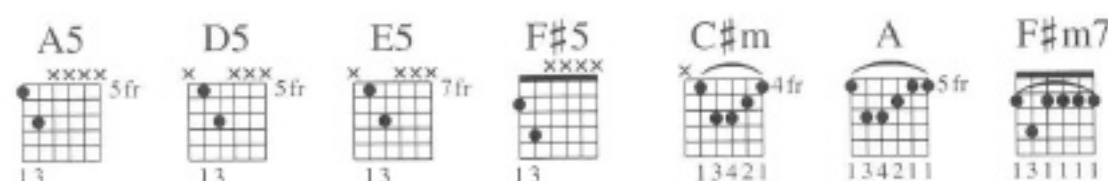
36

Featured Guitars:
Gtr. 1 meas. 1-46

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Slow Demos:
Gtr. 1 meas. 1-2

Fig. 17



Intro
Fast Rock ♩ = 152
Gtr. 2: w/ Rhy. Fill 1, 2 times

1 Gtr. 1 (clean) C#(sus2) Asus2 Bsus2 F#sus2

mf w/Chorus let ring throughout

Verse
1. Oh! Just a cast away, an island
2. A year has passed since I

Gtr. 2: w/ Rhy. Fill 1, 1st time, (7 1/2 times)
C#(sus2) Asus2 Bsus2 F#sus2

Rhy. Fill 1
Gtr. 2 (clean)

mf let ring throughout